

SPECIAL EXHIBITION
OF PAINTINGS BY
THE MASTERS OF THE MODERN
FRENCH SCHOOL

THE CORCORAN GALLERY OF ART
WASHINGTON, D. C.

*From Saturday, February 11th, until Sunday, March 5th, 1911,
inclusive, as follows:*

On Mondays, 12 M. to 4 P. M.

On other week days, from 9 A. M. to 4 P. M.

On Sundays, from 1.30 to 4.30 P. M.

CATALOGUE



ALBERT ANDRÉ, Paris.

Born at Lyons, France, 1870.

1. Hyde Park, 1905.
2. Fruits, 1907.

LOUIS EUGÈNE BOUDIN (1824-1898).

Born at Honfleur, France, 1824; died, 1898. Began life as a cabin-boy on a sailing vessel, and later was apprenticed to a picture-frame maker. Became acquainted with Troyon and Millet and turned to art. Assisted by the Havre Town Council, Boudin went to Paris, where he studied in l'École des Beaux Arts. He made his début at the Salon of 1859. He was awarded a medal of the third class in 1881, one of the second class in 1883, and a gold medal at the Exposition-Universelle of 1889. That year the French government bought his painting "La Corvette Russe" for the Luxembourg, and in 1896 purchased the "Rade de Villefranche" and conferred upon the artist the Cross of the Legion of Honor. Boudin and Jongkind have been characterized as the links connecting the Barbizon painters of 1830 with the Impressionistic group of 1870.

3. Boeufs au paturage, 1880.
4. Le Bassin de la Barre au Havre, 1894.
5. La Toucques à Trouville, 1883.
6. Port du Havre, 1885.

JOHN LEWIS BROWN (1829-1890).

Born at Bordeaux, France, 1829; died at Paris, 1890. His family was of English origin. He received medals at the Salons of 1865, 1866, and 1867, and a gold medal at the Exposition-Universelle of 1889. He was decorated with the Cross of the Legion of Honor in 1870.

7. Chasseurs.
8. Cavaliers-effet de matin.

MARY CASSATT, Paris.

Born at Pittsburg, Pa. Studied first at the Pennsylvania Academy of the Fine Arts, Philadelphia. Went to Europe in 1875 and lived for a time in Spain, where she made special study of the works of Velasquez. Thence she went to Paris and studied with Degas. She has been represented in all the French Impressionist exhibitions.

9. Dans la prairie, 1880.

10. Femme à l'éventail, 1880.

PIERRE PUVIS DE CHAVANNES (1824-1899).

Born at Lyons, France, 1824; died, 1899. Studied under Ary Scheffer and Thomas Couture. Devoting his talent especially to mural decoration—in which he had no superior—he produced a large number of works, including the famous "History of the Various Sciences," in the great amphitheater of the Sorbonne; the "Saint Genevieve," in the Pantheon; and "Summer" and "Winter," in the Hotel de Ville, Paris; "Ave Picardia Nutrix," in the Museum at Amiens; "The Arts and Nature," in the Musée at Rouen; "Marseilles as a Greek Colony," in the Hotel de Ville at Marseilles, etc., and the notable decorations in the Public Library at Boston, Mass. He received a second-class medal at the Salon of 1861, a first-class medal in 1864, and a medal of honor in 1882. He was given the Cross of the Legion of Honor in 1867, and was made an Officer of the Legion in 1877. He was one of the founders of the Société Nationale des Beaux Arts and became president of the Society after the death of Meissonier (its first president). The easel pictures of Puvis de Chavannes are comparatively rare. They possess many of the qualities to be found in his mural decorations; always are refined in color, generally with a certain sculptural treatment of the human figure, and a leaning toward the classic in style. Puvis de Chavannes was very closely related to the Impressionists, though not strictly of their number.

11. Le faucheur, 1872.

GEORGES D'ESPAGNAT, Paris.

Born at Melun (Seine-et-Marne), France, 1870. Corresponding member of the Berlin Secession.

12. Le rosier grim pant, 1901.

13. La reprimande, 1904.

GUSTAVE LOISEAU, Paris.

Born at Paris, 1865.

14. Inondation, environs de Nantes, 1909.

15. L'Oise à Pontoise, 1900.

EDUARD MANET (1832-1883).

Born at Paris, 1832; died, 1883. Studied at the Collège Rollin and took his baccalaureate in letters. He early showed a talent for drawing, but his family opposed his choice of art as a profession, and he was sent upon a voyage to Rio de Janeiro with the hope that travel might distract him from the idea of an artistic career and that he might incline toward service in the navy. He sketched incessantly during this voyage, and upon his return to Paris, entered the studio of Couture, where he remained for six years. Later, he visited various countries of Europe to study the works of the masters. Frans Hals exerted a great and permanent influence over him, and he made many copies from Rembrandt, Titian, Tintoretto, Velasquez, and Goya. Courbet considerably influenced the first period of Manet's activity. In 1859 Manet painted "The Absinthe Drinker," which was rejected by the Salon. In 1861, for a Spanish study, "The Guitarero," he received honorable mention—the only official distinction granted until the year before his death—twenty-one years later—when he was given the Cross of the Legion of Honor. Manet generally has been considered almost in the light of having been the founder of the Impressionistic School—though in much of his work he seems rather a realist than an impressionist. His work was appreciated only by a limited number of persons during his lifetime, and his career was filled with disappointments. To-day he is regarded as having been one of the great masters of modern art.

16. La brioche, 1870.

17. Le liseur, 1864.

MAXIME MAUFRA, Paris.

Born at Nantes, 1861. Received some art instruction from M. Le Roux, a local teacher. His father, determining that Maufra should follow a commercial career, sent him to England, where, in his spare moments, he studied from nature. Having acquired a competence by a fortunate business transaction, he retired from business and devoted himself entirely to art, in which, of late, he has achieved wide recognition.

18. Le port de Camaret, Bretagne, 1896.

19. Les sapins, Kerhuon, 1897.

CLAUDE MONET, Giverny, France.

Born at Paris, 1840. He early inclined toward an artistic career, but was strenuously opposed by his people—his father being a wealthy merchant at Havre. Like Manet, he was sent away on a foreign tour—which only intensified his devotion to art. In Havre he spent much of his time with the painter, Boudin. Later he entered the atelier of Gleyre. He

exhibited in the Salons of 1865 and 1867, but not since the latter date. Monet's early days in art were filled with disappointments, but during recent years he has enjoyed great success and exceptional prosperity. For many years he has been regarded as the head of the Impressionist movement, and the ablest exponent of its principles.

20. La route de Chailly, 1868.
21. Fruits, 1880.
22. Le printemps, Giverny, Eglise, 1885.
23. Prairie, 1890.
24. Les rochers de Belle-Isle, 1886.
25. Le chemin de Grandval, 1883.
26. Les bateaux à Argenteuil, 1875.
27. La Seine à Lavacour, 1880.

HENRI MORET, Paris.

Born at Cherbourg, 1856.

28. L'anse de Fortz-Guen, Finistère, 1909.
29. Les glénans, Finistère, 1909.

CAMILLE PISSARRO (1830-1903).

Born, 1830, at St. Thomas, in the Antilles; died in Paris, 1903. Showed artistic promise at an early age. In 1837 his parents went to Europe and the talent of the boy was noted by the Danish painter Melbye, who took him into his atelier as a pupil. In 1859 Pissarro exhibited for the first time at the Salon. At first he inclined to be a follower of Corot, and later came under the influence of Millet. In 1870 he visited London with Monet, and later became one of the most appreciated painters of the Impressionist group.

30. Village au environs de Mantes, 1874.
31. Pont de pierre, temps gris, Rouen, 1896.
32. Récolte des pommes de terre, 1880.
33. Quai Napoléon, Rouen, 1883.
34. L'île Lacroix, Rouen, 1883.

PIERRE AUGUSTE RENOIR, Paris.

Born at Limoges, 1841. He first worked in a porcelain factory in Limoges, painted pictures in the cafés, etc., until he earned sufficient to enable him to go to Paris to study. In 1860 he entered the studio of Gleyre, where he had as fellow-pupils Sisley and Bazille. He remained with Gleyre four years and then, at Monet's prompting, left the atelier to study landscape direct from nature. In 1868 he exhibited at the Salon "The Woman in White," which aroused sufficient hostility to secure his exclusion from the Salon until 1880, when his

"Portrait of Madame Charpentier" was accepted.—"Among the pictures of the Impressionists, Renoir's are conspicuous for elegant luxuriousness. Whether painting a landscape or figure, he floods it with sunshine and paints its soft, sensuous caress on foliage, water, or human flesh."

35. Chrysanthèmes, 1882.
36. Fleurs-glaieuls, 1884.
37. Jeune femme au piano, 1878.
38. Vue de Mourillon, 1890.
39. Jeune femme se coiffant, 1875.
40. Route de Berneval, 1883.
41. Algérienne assise, 1881.
42. La lecture, 1891.

ALFRED SISLEY (1839-1899).

Born at Paris, of English parents, 1839; died at Moret, 1899. He was a student with Renoir in the atelier of Gleyre, until Monet induced them to leave it. At first he painted conventional landscapes rather after the style of Courbet. After passing under the influence of Corot, he evolved a style peculiarly his own, abundantly rich in color and agreeable in line. He painted in England at Hampton Court, on the Thames, and in London; and in France, on the outskirts of Fontainebleau, along the banks of the Seine, the Loing, and in the little towns of Moret and St. Mammès. He exhibited only twice at the Salon. He is regarded as having been one of the best exponents of the Impressionist movement.

43. Petit pont sur l'Orvanne à Moret, 1880.
44. Chemin du vieux Bac à By, 1880.
45. Vieilles chaumières à Veneux, 1881.
46. Chemin à Veneux, 1878.
47. Vue de Louveciennes, 1875.

FEDERIGO ZANDOMENEGHI, Paris.

Born at Venice, 1841. Has spent most of his art life in Paris.

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48. La modiste, 1901.
 49. La lecture, 1895.







